PACESETTER

#10 The George Perez Magazine

AVENGERS
BUSIEK • PÉREZ

FOR PÉREZ FANS • • BY PÉREZ FANS

PACESETTER
The George Pérez Magazine

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This issue is devoted to George's work on Marvel's *The Avengers*, and showcases some of his more popular—as well as more obscure—work on those mighty characters.

NEXT ISSUE'S QUESTION:
If a picture is worth a thousand words, we can come up with at least 25, right? For next issue, pick out a hyper-detailed Pérez drawing, and identify 25 obscurities in it... whatever you think might be interesting and noteworthy. *Send responses to TlorenzP@yahoo.com.*

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The George Pérez Magazine

FOR PÉREZ FANS • • BY PÉREZ FANS

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F•R•O•M T•H•E P•U•B•L•I•S•H•E•R

Hey Gang

"What a strange trip it has been…" a fitting line taken from an old Grateful Dead song. I've got to tell you: I really didn't know if this issue was ever going to be published. I'm sure a lot of you out there thought the very same. I really owe a lot of encouragement from George's great fans, especially Marcus.

When I got laid off from my job at the end of 2008, like many other Americans that have been—and are still—affected by the economy meltdown, everything started to spiral downward out of control. My family and I had just bought our dream home a year earlier. I was not going to lose it, and I would do what ever I had to save it. I was very blessed and had found work right after I got laid off, but was making 70% less than I was making previously. From February to June of 2009, I worked both a full time job and a part time job *and* went to school, with no days off. Then, from August to March of 2010, I worked a full time and a part time job, with only two days off, so it's been really tough on my family and me. Like I mentioned, I'm not the only out there going through this. There are many more much worse off. Two friends of mine who got laid off at the same time are *still* looking for work, so I am truly blessed. But because of all this, my focus, confidence and finances suffered. Regrettably, *Pacesetter* fell to the side. All I could think about how I was going to bring more money in to help pay my bills to survive. Over the last year I've gotten a lot of great support from Marcus and the many great fans of *Pacesetter*. A spark of confidence has been lit in me to get *Pacesetter* back on track. It has also helped that I just recently got a new job doing what I went to school for... still less than what I was making before but more than I've been making the last year or so.

This leads to some changes in *Pacesetter*. Because of the financial changes in my family's life, I can no longer afford to offer *Pacesetter* through Diamond. With the cost of printing and Diamond charges for distribution, I just can't afford it anymore. However, with the coming of age of print-on-demand, this will be the way for the foreseeable future to order your copies of *Pacesetter*, and this is the website to order your copies from: www.lulu.com. Just search for "Pacesetter."

Well, before I go, I want to thank all the contributors for another excellent issue of *Pacesetter*. I'm sure that you'll enjoy this *Avengers*-themed issue as much as I do. It's hard to believe that this year makes ten years of publishing this great magazine, and it's all because of you guys and gals... For Pérez Fans, By Pérez Fans.

Next issue is a Titans anniversary issue, and believe it or not we have almost all the material for it. I really can't take a lot of credit for the issue. Eric Sellers really took the bull by the horns, so to speak, and has lined up the articles, interviews and art for the issue. We can probably squeeze some more Titans related art for the gallery section. Email me for more info. The only thing that Eric asks is that we donate any proceeds to the Wounded Warriors Foundation. So, for that issue, what evermoney that I make will go to the charity. The more I sell the more I can donate. You'll be supporting a great cause.

I am also currently looking for material for the "No Theme" issue, number 12. Some suggestions of articles that I'm looking for include *Sons of Tiger*, *Man Wolf*, *Infinity Gauntlet*, *Firestorm*, *JLA*, *IBOTS*... These are just a few ideas for features, but we're not limited to them. If you have any ideas for a feature or have any questions you can e-mail me at *TLorenzp@yahoo.com*.

Best Wishes!
Tony Lorenz
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IN SEARCH OF GEORGE PÉREZ

An Appreciation

by Manny Fiori

My father emigrated with family in tow, aboard an Eastern Airlines flight to the United States, from Cuba, in October of 1978. I remember blue skies and sunlight streaming in from the eastern horizon. The passengers' nervous murmurs belied their silent apprehensions of a new life in anticipation of an undiscovered country. In the spring of 1979, our family boarded a second flight from Miami to Los Angeles. With a nine year old's unbridled curiosity I pleaded with my father for a window seat, a request I was to smile my way into on other occasions.

By 1980, my young ears were assimilating the English language, at an accelerated pace, far faster than my ESL* peers. It was not long after that I found a local grocery store called Kings Food Market. One day, while my family shopped for groceries, I inconspicuously wandered away from my father's paralyzing stare and found my way to a spinner rack full of colorful booklets. I had never seen a comic book before.

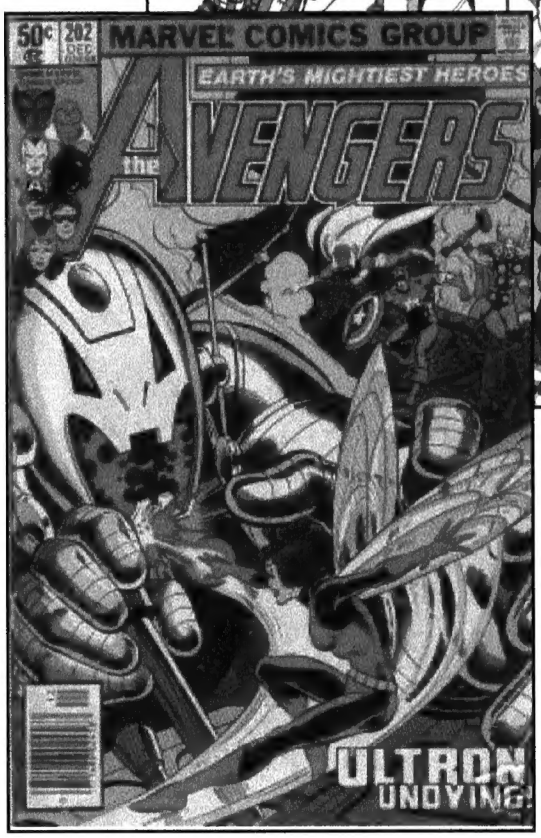
I had found my… Fortress of Solitude.

Those comics were fertile fields for a boy's vivid imagination. The most dynamic covers and interior artwork always led back to the uniquely skilled Mr. George Pérez. My earliest memories of Mr. Pérez's artwork were a pair of *Marvel Premier* issues numbers 45 and 46, starring Man-Wolf. I would like to thank Mr. Pérez for introducing me, through his detailed pencils, to a few masters of the inkers' craft. His pencils on *Marvel Comics Super-Special* #4 and *Logan's Run* #s 1 through 5 were detailed without appearing overcrowded, and served

*ESL - English as a Second Language

as my first exposure to a master of the brush and ink, Klaus Janson.

I recall reading his work on *Avengers* #s 194 through 202. Grand issues with outstanding inks by Dan Green, Pablo Marcos, and Ricardo Villamonte. My favorite character drawn by Mr. Pérez was, Thor. I vaguely remember reading a used copy of a 1978 *Avengers Annual* with Thor on the cover, being blasted by some energy woman. It was a George Pérez cover with interior pencils, it had Thor as a member of the Avengers, what more could an eleven year-old boy ask for?



My inspiration to draw and ink comics are in no small part attributable to my childhood influence of having read any and all comic books that came my way. Always searching... for the elusive... George Pérez. As a child, his artwork slithered into my mind's eye and has never left.

Any comics drawn by George Pérez I would read in one sitting, and look through them again to analyze his line work. Then and now, his pencils have always had charm, in the midst of such exacting detail. From front covers, to last page, I could never look away. Besides detail and intrigue, his artwork does something else: It informs the viewer. It also teaches.

This then, is the greatest (and possibly best kept) secret of George Pérez.

As an eleven year-old, I was intuitively aware that his name was neither written nor pronounced correctly by my peers, in its native Spanish. They never accentuated on the first 'E'.

Mr. Pérez has always had two eyes for details. Thanks to him in part, I now have four.

I would like to thank Mr. Pérez, for the last thirty-five years of his craftsmanship, dedication, and professionalism.

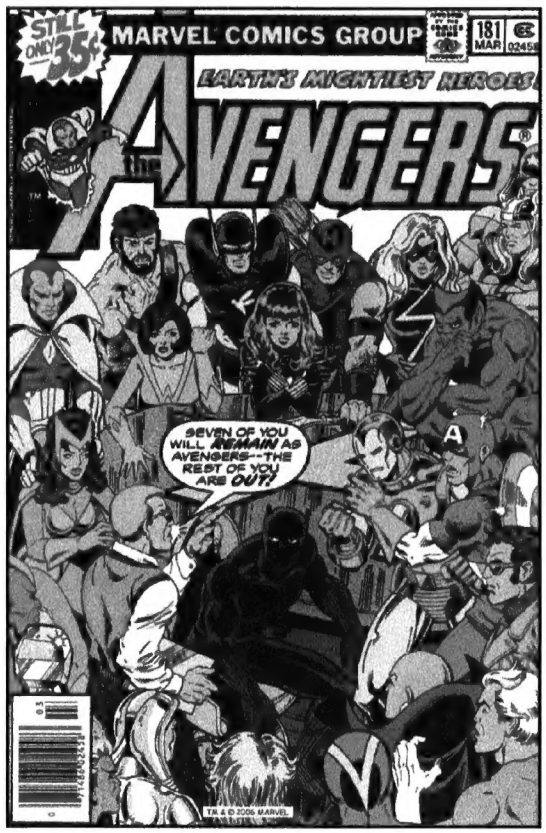
Gracias, señor, Pérez!

PÉREZ FANS AROUND THE WORLD

Pedro Angosto

Here in Spain there's a saying that goes "Time puts everybody in their place," meaning that it's in insight that you will better know how good or bad a person has been in his life; that you don't need to worry for the unfairness of the present, because there's a justice that will put everybody where they belong... in time.

When George Pérez started drawing the *Avengers* you could tell right away that he was the perfect match for the series. But certainly, if anybody had any doubt about it, they just had to look at what happened when George finally left the title: It was ended; Marvel canceling it and "inventing" something "NEW" with Spider-Man and Wolverine in it. 'Nuff said!



And it isn't that Bendis' work read badly. *Au contraire.* So much renovation and "changes of guard" are very much in the tradition of the Avengers, as Hawkeye—sorry, I mean Ronin—himself points out.

But the characters are different, the dynamics are different and the way of telling the stories is different... mainly because there aren't many artists available who can do the kind of storytelling job that Pérez has been doing for over thirty years now... the kind of job that a title like *Avengers* asks for.

Since his inception, and much more due to the work of Roy Thomas and Steve Englehart at the helm of the series, *Avengers* has become the "heart" of the Marvel Universe; the place where all plotlines converge and are resolved, where old characters reapperar, where forgotten ones are turned into fan favorites, where the fictional geography of the Marvel Universe has been charted... You have to be a *fan* of the Marvel Universe to write like that, and you most definetly have to be a fan to shape those words into a graphic lines.

When you are working on *The Avengers*, you aren't working on just another book; you're contributing and setting in stone the ongoing saga of some of the most popular fictional characters.

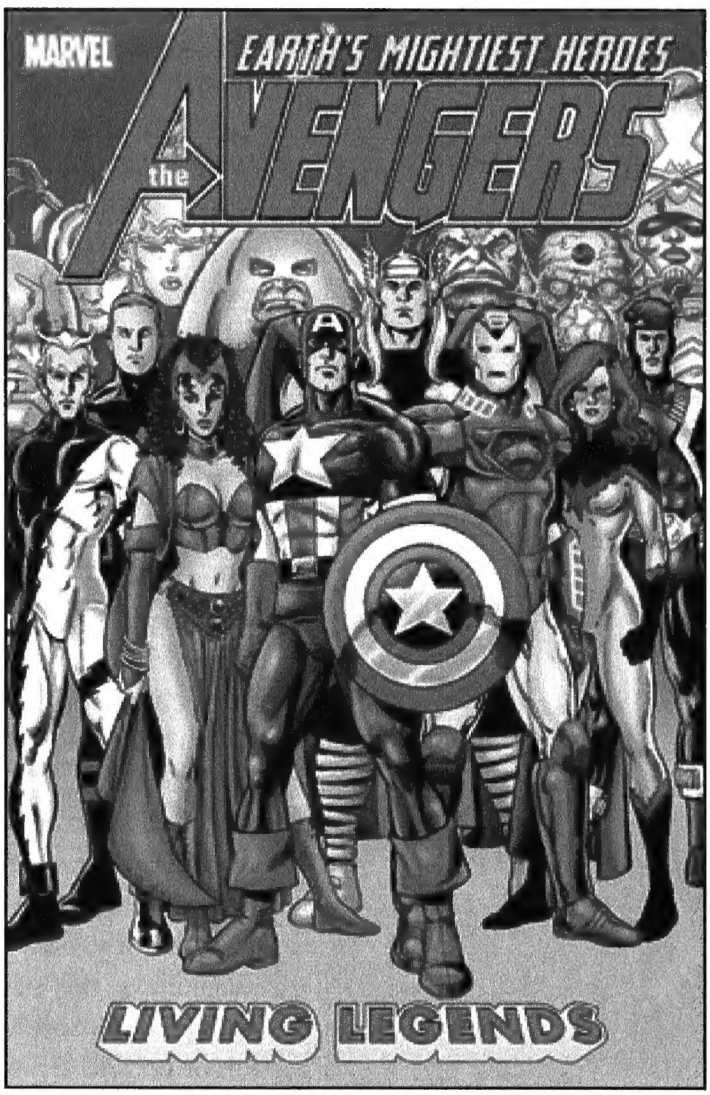
With all due respect to the fundamental contributions of Kirby, Buscema or Adams, it's George Pérez who "invented" the Avengers, the supergroup, the coordination of colors... from

the scarlet of the Witch to the green and gold of the Vision or the red, white and blue of Captain America. Envision all of them charging to the reader or posing mightily heroic like modern gods.

George came to the title when it was more than lost artistically. You could assume that Bob Brown and George Tuska were doing it just to get the check and because there wasn't anything easier available. It took somebody with vision for that kind of job to make the characters and locations shine. It was around the same that Dave Cockrum took over the the mostly forgotten Legion; just because nobody wanted to handle such a huge cast of characters. The same when Dave "invented" how the X-Men work. It took a *fan* to do that job. A *very talented* fan.

And then George took over *Justice League of America* when Dick Dillin passed away. With all due respect to his vast contribution to the title, you just have to compare the few pages Dillin got to do of that last issue with the ones George—a still quite young, untrained George—did. That's exactly what Pérez means for the *Avengers* and the rest of supergroups.

More and more, young artists today get into the industry with little or no idea of what has progressed before them. Editors and artists reinvent everything for the new generations with little to no respect to the work that was done before them. Artists speak openly in interviews of how they haven't read anything about that character until they got the gig.



You don't need to change the Avengers to adapt them to what Bendis or Finch or Cho know how to do very well. On the contrary, you have to look, have to train, have to "farm" a stable of writers and artists who can emulate what Pérez did in that book. Or in *JLA*. Or in *Titans*. Not to copy his style, *per se*; it is his passion for the book that they have to achieve.

There is still a place for a series about battles with the Squadron Supreme, the jokes of the Beast to android nuns, the loneliness or wrath of the Vision, the cosmic battles hidden in New York suburbs and the ongoing feud between Hawkeye and Henry Peter Gyrich. That's George Pérez's Avengers.

There you go Marvel, an idea for a new book!

Pedro Angosto
menofbronzest@yahoo.es

WANDAGE

A Treasure... Found!

by Tom Price

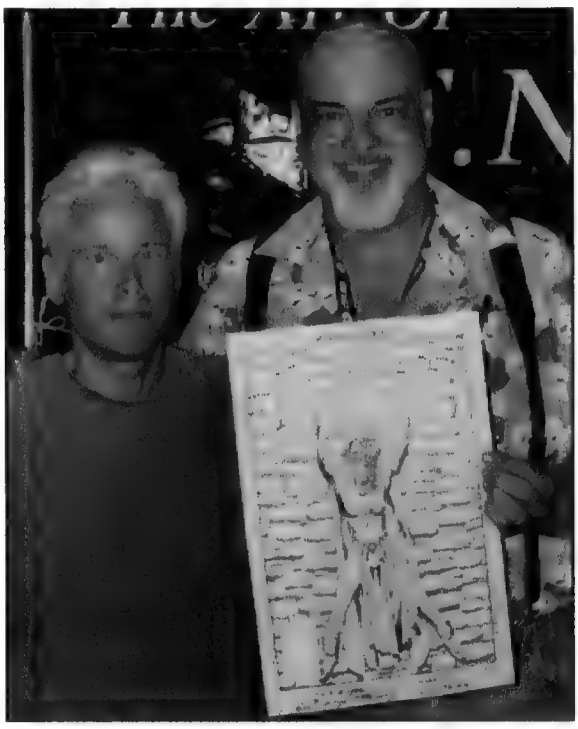
Wanda Maximoff, also known as the Scarlet Witch, is chained to a dungeon wall in my living room, and she has been hanging there since 2004...

In August 2001, my wife and I attended the San Diego Comic Con. It was our fifth con and George Pérez, who was in his second year with Cross Gen, would also be in attendence. The Cross Gen booth was expansive and most of their artists, including George Pérez, were there. Because this was the first time I would be meeting him, I was pretty excited. I had my sketchbook with me and stood patiently in line and soon enough I was standing in front of this charming and gregarious man. He asked me what I would like him to draw and I responded, "Wanda." We chatted for a few minutes as he drew and when he was finished I thanked him and told him what a sincere pleasure it was to have finally met him.

At some point over that weekend, I came across a copy of *The George Pérez Archives* by Andy Mangels. For a George Pérez junkie like me, Andy Mangels' exhaustive tribute to George was a book to be treasured and pored over repeatedly. It was done as a benefit for the Comic Book Legal Defense Fund, a favorite of George's, and which has become a charity we have been a part of ever since. I am sure I paged through the book a few times over the weekend, but it was not until we had returned home that I got to go through the book page by page and made a discovery. After I had spent a few minutes perusing the book, I turned a page and there she was: Wanda Maximoff, a.k.a. the Scarlet Witch, chained spread-eagled to a stone wall. She was wearing the gypsy-styled costume George created for the ongoing series and the *JLA/Avengers* mini as well. George had used the plotline he and Kurt Busiek worked out at the start of *The Avengers* volume 3 to come up with a costume design which would connect Wanda more strongly with her gypsy roots. As the series progressed, her civilian attire would reflect this sensibility as well. I fell in love with the piece and soon learned that it was an unused cover for the second issue of *The Avengers*. I showed it to my wife and

told her some day it would be mine.

Over the next few years, I would continually search through the original art section on eBay and make the occasional inquiry on comicartfans.com as to its whereabouts. It would not be until the San Diego Comic Con of August 2004 that I would get the chance to ask George himself if he knew the current location of what I had come to understand was known as "Wandage." George was on his way to a promotion for a fetish company when I stopped him briefly and asked. He smiled and, to my astonishment, told me he actually did know where it was. He pointed back towards one end of the expansive hall and said, "I just saw it at a booth back that way." I thought at first he was joking, but he added that he did not know the name of the booth or its seller, but insisted he had just seen it on display. It took me a couple hours to find it as it was not being sold by an art dealer. "Wandage" was on display in the Profiles in History booth. Profiles in History is an auction house which specializes in high end television and motion picture props. The art was prominently displayed, which to me indicated George's importance to popular culture.

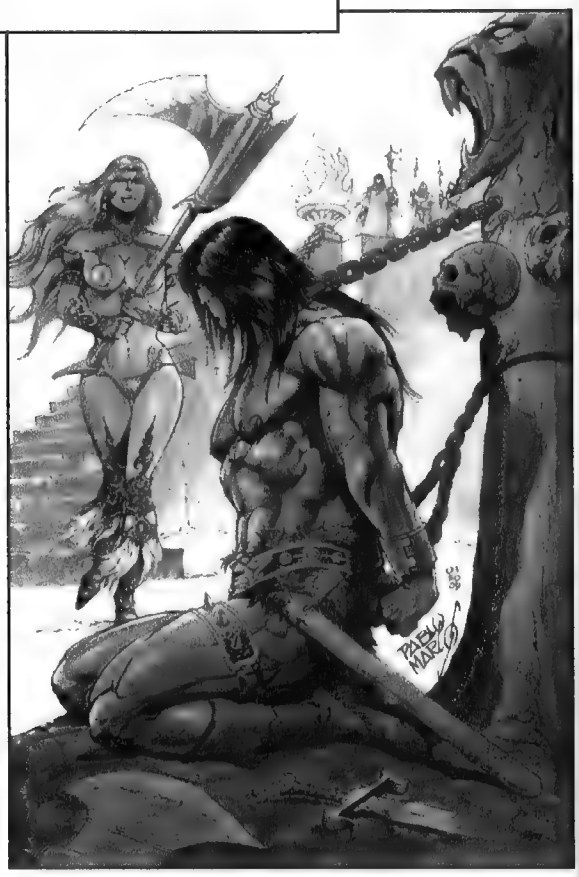


I stood there and just stared at her for a few minutes, only occasionally glancing at the price tag attached. She looked vulnerable and sexy as hell. I noticed her skirt wraps around her left side and is draped over her left leg. This half wrap allows much more of her right leg to be exposed. I was beginning to understand why this cover was rejected. Her abdomen is situated just south of the center and this lends the piece a feeling of strength and sexuality. The laced up bustier along with the wire sandals and gold chain-linked belt complete the gypsy motif. The price they were asking for the art was a little steep, but as I looked again at her chained to that wall, my hand was already working my wallet loose from my pocket.

As I was walking back to the hotel room with my prize, I stopped to show it to Amanda Conner, who also loved the piece and commented, as only she can, on George's ability to draw cascades of curled hair. It was after I got back to my room that I took a closer look at Wanda's face and had the opportunity to see how George decided to draw it. It isn't the surrender or submission Morgan Le Fay expected to see on her face, but anger and defiance. Her mouth is open in a scowl and only her right eye hints at her fury as curls of hair hang down in front of her left. What at first I saw as vulnerability and helplessness now struck me as strength and determination. The energy bonds that held her wrists shackled to the stone wall now seemed flimsy and insubstantial. Looking at her face again, I thought, "I wouldn't want to be the villain responsible for her imprisonment."

Shortly after returning home, my wife framed the art and it has been hanging in our living room ever since. Wandage would eventually see publication by Marvel when it appeared full paged and colored in the *Avengers Assemble Vol. 1* trade hardcover collection.

The images accompanying this article are examples of various commissions Pablo has worked on.



PABLO MARCOS

by Tony Lorenz

Pacesetter had the pleasure of interviewing comics legend Pablo Marcos, best known as one of his home country Peru's leading cartoonists and for his work on such popular American comics characters as Batman and Conan the Barbarian, particularly during the 1970s. His signature character was Marvel Comics' the Zombie, for which Marcos drew all but one story in the black-and-white horror-comics magazine *Tales of the Zombie* (1973-75).

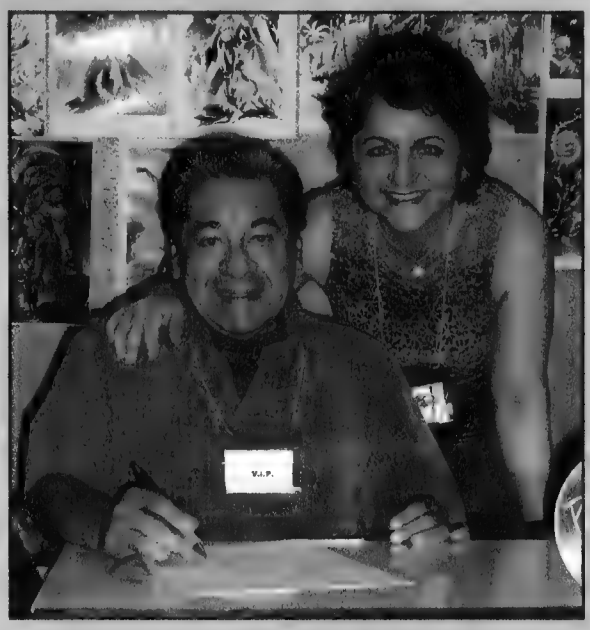
Pablo graciously took time out of his busy schedule—he's currently drawing 500 trading cards—to answer some questions. For more information on Pablo Marcos, visit *www.pablomarcosart.com* and *en.wikipedia.org/wiki/Pablo_Marcos*.

TL: Well Pablo, let's start out. Where are you originally from?

PM: I am from Peru. I was born in Chincha Alta, a small city 200 kilometers south of Lima.

TL: At what age did you start drawing? Are you from an artistic family?

PM: I can't even remember. I think since I could hold a stick or a pencil. To my best of knowledge there are no artists in my family before me, but I have some family members who are also artists nowdays. My brother Alfredo Marcos has become a famous political cartoonist in Lima, Peru. And my grandaughter Linda is doing pretty good in the field of fine arts in New York; and Mayro, my niece's son, is also an up-and-coming artist in the comic book field in Peru.



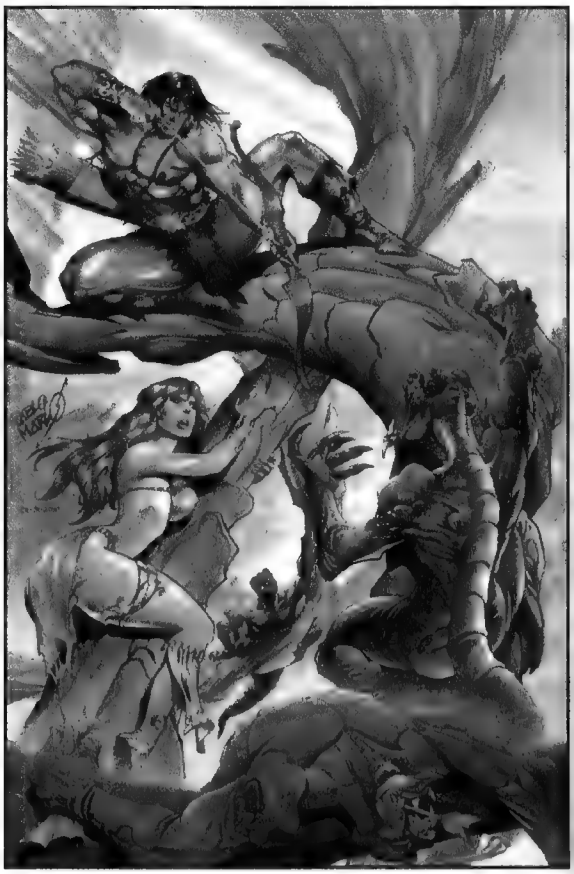
Pablo Marcos and his lovely wife Myriam, in December 2007.
Photo credit: www.addbeads.com/event70.htm

TL: How old were you when you knew that you wanted to be a professional cartoonist?

PM: I began working for a large Newpaper in Lima when I was thirteen years old. This is when they began publishing my artwork on a regular basis.

TL: Who were some of the artists that you studied?
Did you go to an art school or are you self-taught?

PM: In those days I loved the art of an Italian artist named Uggeri, and a Chilean artist named Arturo del Castillo. I never for-



mally studied art, but over the years I have been learning more and more every day. The art world is an ever-evolving form of science that one can only learn through trial and error.

TL: Before you came to the US you were already drawing professionally. What kind of work did you do?

PM: I worked for many newspapers and magazines. Amongst them was a political magazine *Rochabus*. In 1962 the James Bond movies hit Peru by storm, and the director of the newpaper where I was working at that time, Carlos Sanchez Fernandez, convinced me to illustrate a series of Agent 007, and in combination with this project I also illustrated Benito Puma, a Peruvian action character. It became a huge hit and I worked on that project producing two daily strip for a few years.

At the time I also worked in *Estampa* magazine illustrating police occurances happening at the moment. It was similar to what a photojournalist does, but instead of using a camera I was sent on the scene to visualize certain occurences and I would then illustrate it for the daily magazine named *Expreso*.

In 1968 I moved to México and I worked for Novaro a comic book, and the newspaper *Exelsior*, until I relocated to the United Stated and began my comic book career here.

TL: When you moved to the United States, did Marvel or DC comics recruit you?

PM: No, I made the move and presented my artwork directly to *Warren Magazine* who immediatly accepted me. I then collaborated and worked for Waldman publishing, Marvel, and later DC comics.

TL: Were there any other artists from Peru that made it professionally in the United States that come to mind?

PM: Of course. When I first got to the United States I contacted Boris Vallejo, who already lived in the U.S for years. He was and is a very great Peruvian artist, and he oriented me very much in my first years in the industry. Afterwards other wonderful artists from Peru began arriving in the U.S. such as Gonzalo Mayo, Ricardo Villamonte, and to this day Roberto Castro who works for U.S companies and resides in Mexico.

TL: When you came to the US, you did both penciling and inking, kind of rare in the 1970s. Which did you prefer, penciling or inking?

PM: When I got to the U.S, I did inking for Marvel and DC, and penciling and inking for Skywald Publishing. I enjoyed both forms, but by doing both penciling and inking I was able to develop what I visualized in each adventure much better.

TL: From among all the vast amount of art work that you have done, what was your favorite and why?

PM: To this day I do not have one character that I like more then another. The best is yet to come. I must mention though that I am very pleased with my portrait of Pope John Paul II, that I did in 2003. This portrait has been published by the Vatican, and in a few European countries since his death.

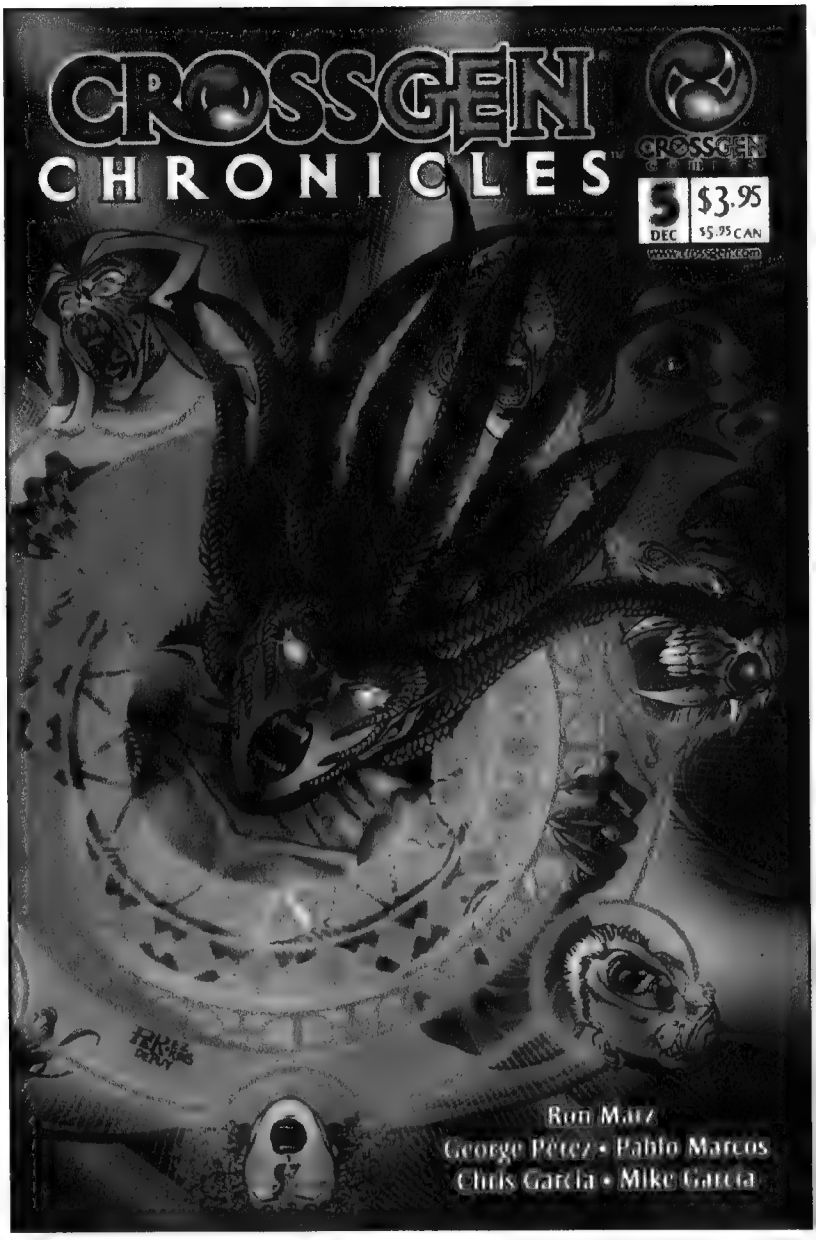
TL: What types of comics do you enjoy the most drawing? Horror, super hero, fantasy, action… and why?

PM: I like illustrating heroic fantasy very much. I like the action, and being able to show the anatomy of the muscles of the superheroes, and of course the feminine beauties. I have a few of my own creations, one of which is "Norka," which was published by *Heavy Metal Magazine*. "Om" appeared in *Frank Frazetta Magazine*. I still have a few which are pending publication such as "Suko" the eternal Samurai, "Tupak" a Peruvian superhero, and a few others, especially "Ramses," which is a character that DC comics is looking over for possible publication. As of yet, we have not come to an agreement on this project.

TL: Along with Joe Sinnott, I really thought your inks on George Pérez's work on the *Avengers* with a really important phase in the development of George's art. What was this experience like, for you?

PM: Well, besides being good friends with George for many years, I thoroughly enjoyed working over his penciling. I will never forget one project we worked on together, *Avengers* issue #161, that had a ton of ants in the artwork...unfor-

gettable. I feel that *Avengers* will be out there for many more years to come. It still has much potential, and—who knows? Maybe one day we may work alongside one another again. It was pleasant working with him.



TL: If you were to compare inking styles of other artist, what was different about George's style?

PM: I feel that since the beginning George and I had an special artistic communication. Sometimes I would just work over his sketches. The final outcome of our artwork collaboration was very much to the satisfaction of the editor as well as for George and me.

TL: How would you compare the artwork that you did with George on *Avengers* to that which he has come to do on *CrossGen Chronicles* #5 for CrossGen Comics?

PM: For me it was always a pleasure inking over George's penciling. I did everything possible so that the final outcome would still incorporate his art style. In general when I ink over an artist's pencil work, I try to maintain the characteristics of the artist's style.

TL: Well Pablo, I want to thank you for all your great work over the years. Before we conclude, I would like to plug any work that your fans may look forward to in the near future. Also, do you do commission art? How do your fans get hold of you to get one?

PM: Details regarding commissions, along with news and updates can be found at www.pablomarcosart.com.

TL: Keep up the great work Pablo. For all you up-and-coming artist out there, Pablo Marcos is an artist you can learn a lot from. Thank you very much, Pablo!

FOCUS ON: THE ASSEMBLED AVENGERS

by Bobby Nash

In the history of comic book heroes there have been some mighty fine battle cries, but when it comes to comic book teams only one really stands out. Let the call go forth: AVENGERS ASSEMBLE! George Pérez has been involved with the assembled ones off and on throughout his career. In this edition of *Focus On:* we take a look at some of Earth's mightiest call to arms.

1 No man can shout out the "Avengers Assemble" call quite like Captain America. In this panel from *Avengers* #196 we see the man doing what he does best: revving up the troops and preparing them for battle.

2 Which is just what they do on the very next page of *Avengers* #196. This panel is very reminiscent of another panel George drew years later with Thor telling Ultron that they would have words with him.

-- THROUGH IT!
SHEESH! IF THIS PLACE IS A SANITARIUM, I'M A YUL BRYNNER STAND-IN.
CAN IT, BEAST.
WE'RE THE AVENGERS, MISTER. AND YOU'RE HOLDING THREE OF OUR FRIENDS AGAINST THEIR WILL.
WILL YOU RELEASE THEM NOW--
--OR DO WE HAVE TO START BREAKING THINGS MORE PAINFUL THAN WALLS?

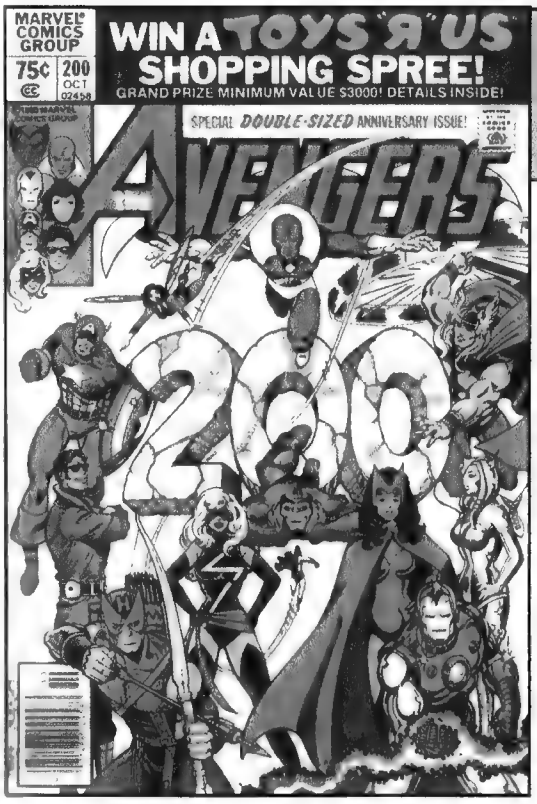
3 An iconic image from *Avengers* #154. Though Vision doesn't look as enthusiastic as the others, we dare you to defy him!

4 From *Avengers* #151. A call to action. Tyrak is about to have his hat handed to him.

AVENGERS ASSEMBLE!
FOR, EVEN WITH AN OXYSEN FILTER, I FIND THIS SO-CALLED ATMOSPHERE REPULLENT TO MY WATER-CONDITIONED GILLS.
I LONG FOR THE SIBILANT SEA, WHERE I CAN--
EH?
SMAASH!
OR, TO PUT IT ANOTHER WAY--
HERE COMES THE CAVALRY!

5 Cowboys and Avengers. How can you not get a charge out of this panel from *Avengers* #141? Who but George Pérez could make Moondragon sexy in cowboy getup?

6 No more assembling. The cover to *Avengers* #181 featured too many Avengers for Agent Gyrich's taste.



7 The Avengers reached a milestone in 1980 when they assembled to celebrate their 200th issue.

8 You know, even when they don't say it out loud you can still hear it. The Avengers assemble in this page from *Avengers* #1 (this scan from the Roughcut edition).

9 Everybody wants to be an Avenger, don't they. Even the Ultraverse gets in on the act during the *Avengers/ Ultraforce* crossover. This is another fine example of where the battle cry is there even though no one actually says it aloud.

10 And just to prove that no other team has topped the Avengers signature battle cry, check out this exciting page from the *JLA/Avengers* crossover.

And there you have it, friends. *The Focus On:* Vault is once more closed until next issue. Until then, let the call go forth: AVENGERS ASSEMBLE!

~ Bobby Nash (Quietly assembling his thoughts in Bethlehem, GA.)

GEORGE PÉREZ GALLERY

And now, what is often considered everyone's favorite feature of PACESETTER, w have the George Pérez Art Gallery. Culled from the years, published and unpublished sketch and rendered drawing... it's all here for your enjoyment! Kicking it off are som treasures from the collection of Eric Sellers.

The sketch above was drawn on the back of the finished trading card portrait of Captain America (right).

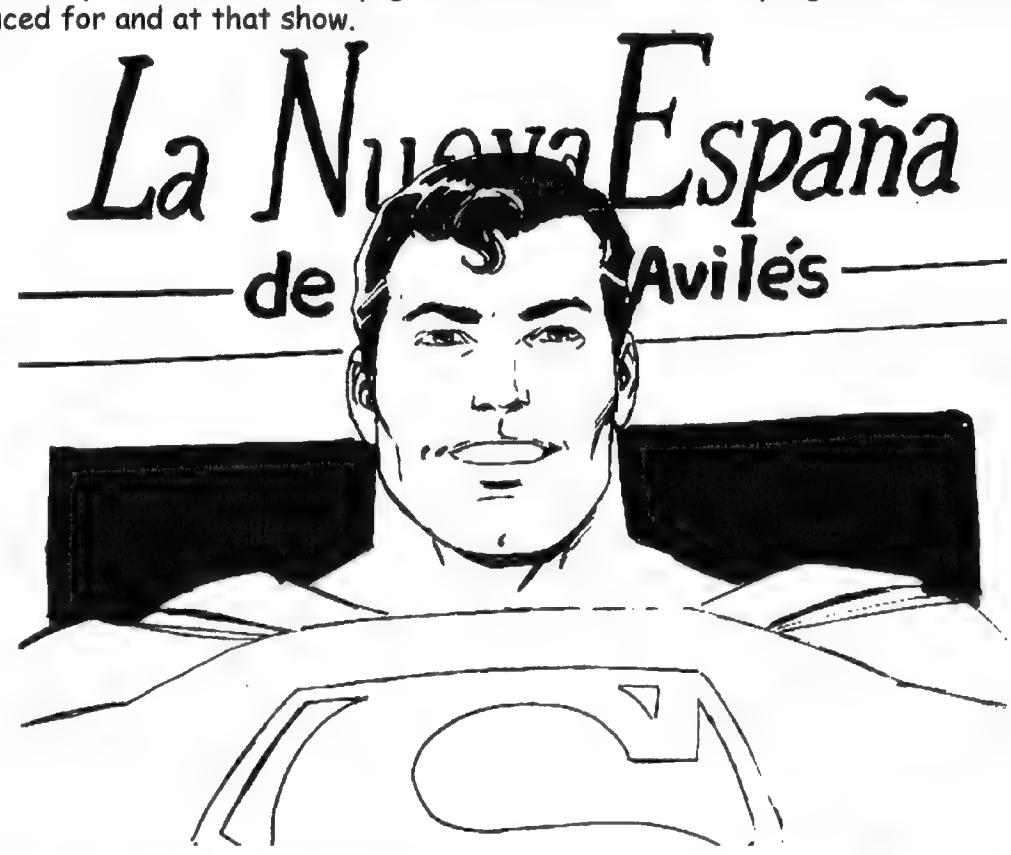
GEORGE PEREZ
'08

Ultron

Vision

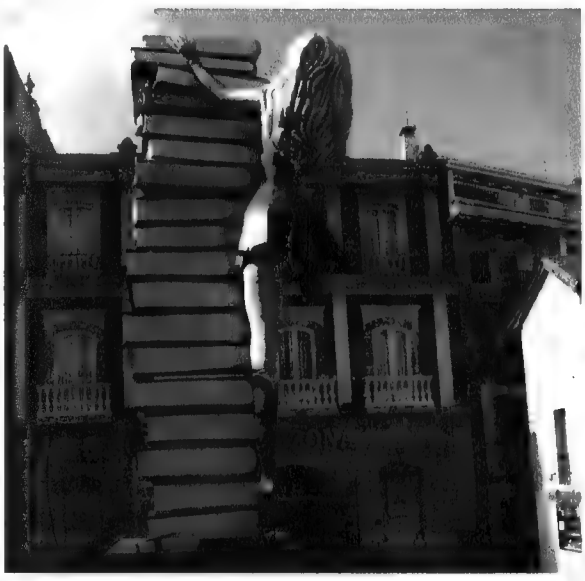
Line art for *The Brave and the Bold* #1, page 13. Inks by Bob Wiacek.

In September of 2007, George Pérez attended the Jornadas De Comic De Avilés in Avilés, Spain. The next few pages feature a random sampling of some of the art produced for and at that show.



Superman was drawn for a newspaper that provided information about the Avilés Convention

On the facing page, Supergirl poses next to a stack of books. In Avilés, an actual statue was created, from which this was drawn (see below and right).



LA GUÍA

SÁBADOS 11

Nº 5

Publicación diaria

sobre las XII Jornadas del Cómic Villa de Avilés

PARA MIGUEL
GRACIAS POR TODOS -
GEORGE PEREZ
AVILÉS · 9

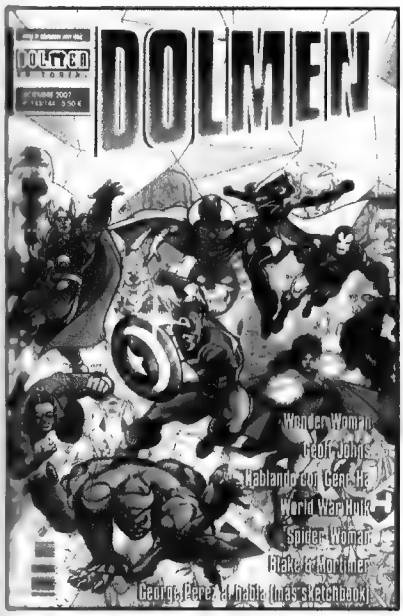
PARA
KIKE
GEORGE PEREZ
AVILÉS . 07

PARA ANGEL –
GEORGE PEREZ
AUILÉS '07

Para Deborah

PARA
EDUARDO
GEORGE PEREZ
AVILES '07

PARA
XIMO
GEORGE PÉREZ
AVILÉS · 07



The Trinity above and Starfire on the facing page were reproduced from page 58 of the Spanish magazine *Dolmen* (issue #143/144, December 2007). *Dolmen* is something like *Wizard Magazine*, with news and interviews about comics.

PARA
PEPE
GEORGE
PEREZ
AVILÉS · 07

The following pages are a random selection of images that have been discovered, and deemed worthy of the Gallery.

Below, we have Ashtoreth, from 1979.

To
Michael,
Best.
George Perez
'02

J.A. Fludd got this sketch of Wonder Man
at the San Diego Con a few years ago.

TO DAVID —
BEST, GEORGE PEREZ
BFF

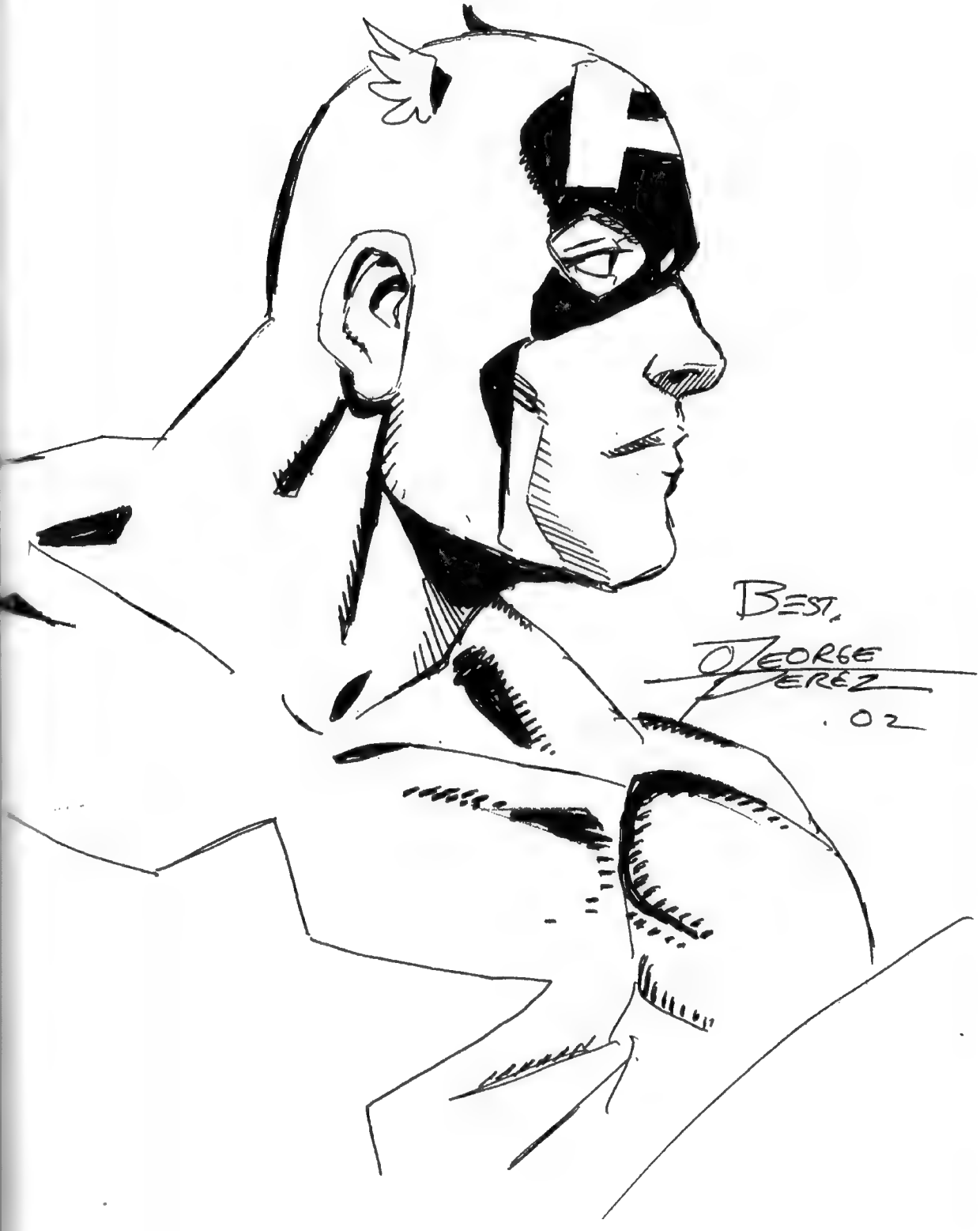
This heroic portrait of the Man of Steel was published in *Back Issue* #1

An alternate image of the "Wandage" cover, featuring a villain's silhouette

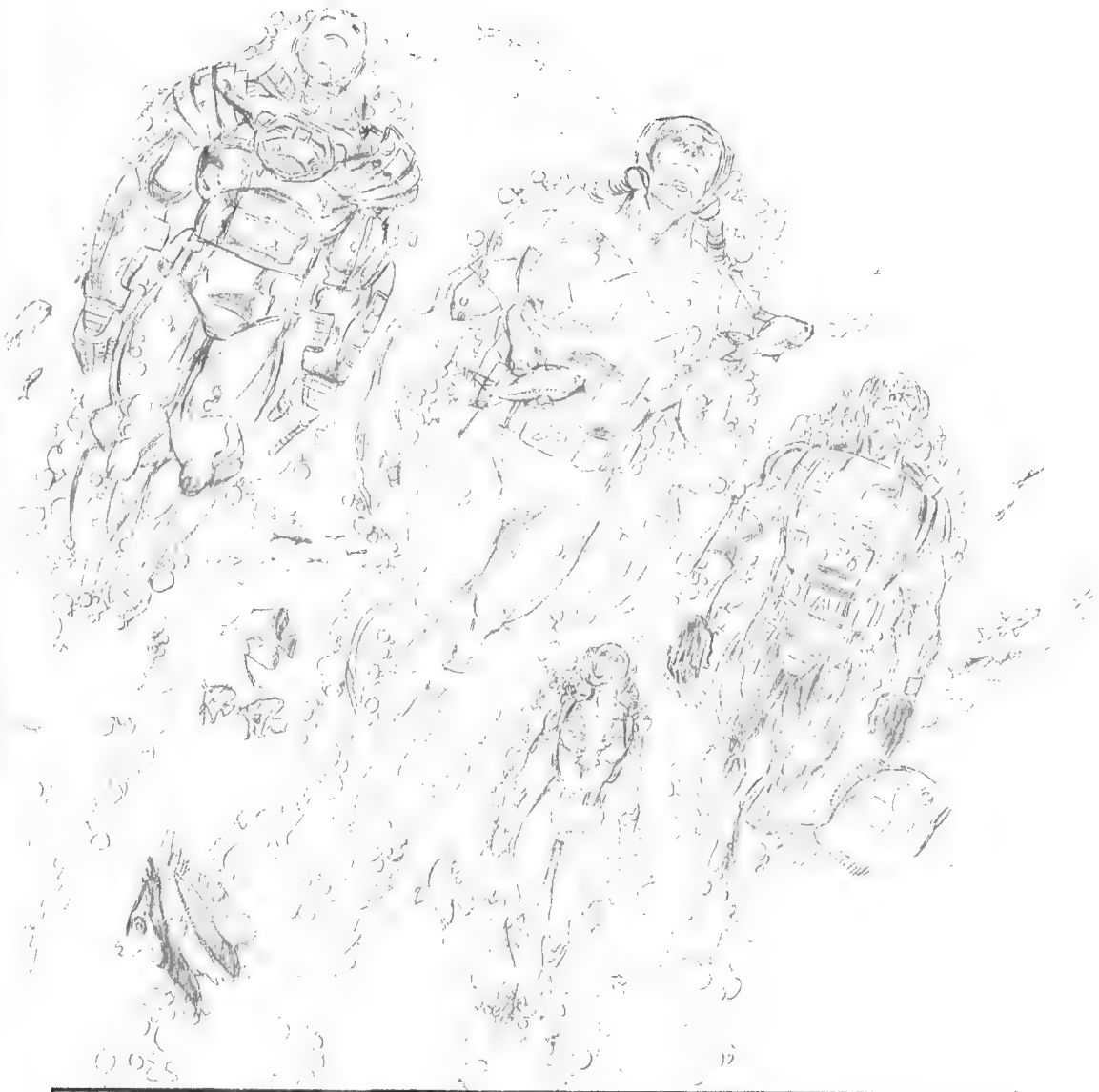
The Avengers' Vision, courtesy of Mark McIntosh

The Avengers' Beast, courtesy of Justin DeMorte

The Avengers' Captain America, courtesy of Jason DeMorte



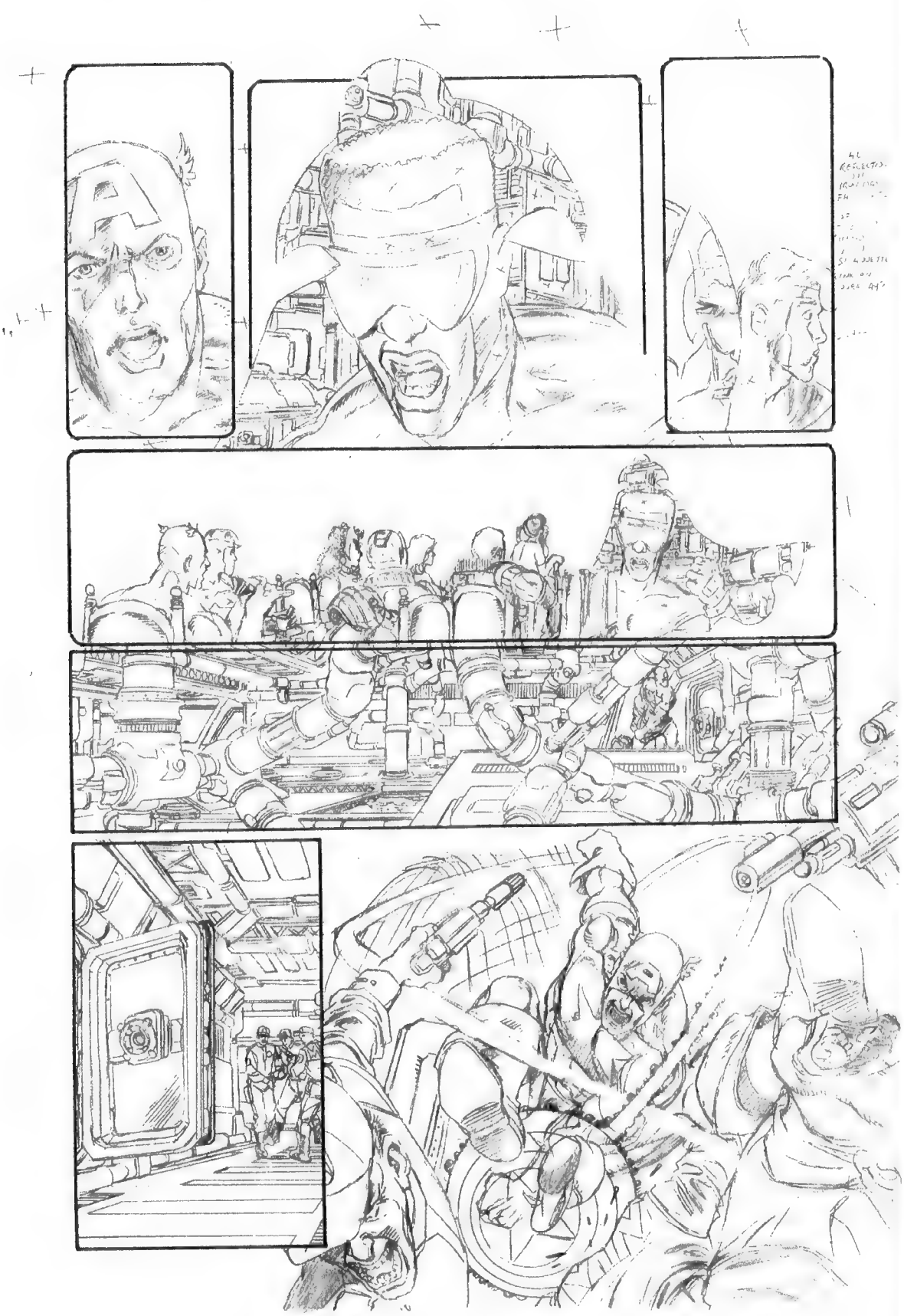
Wanda graces the 1982 Atlanta Comic Con with her presence



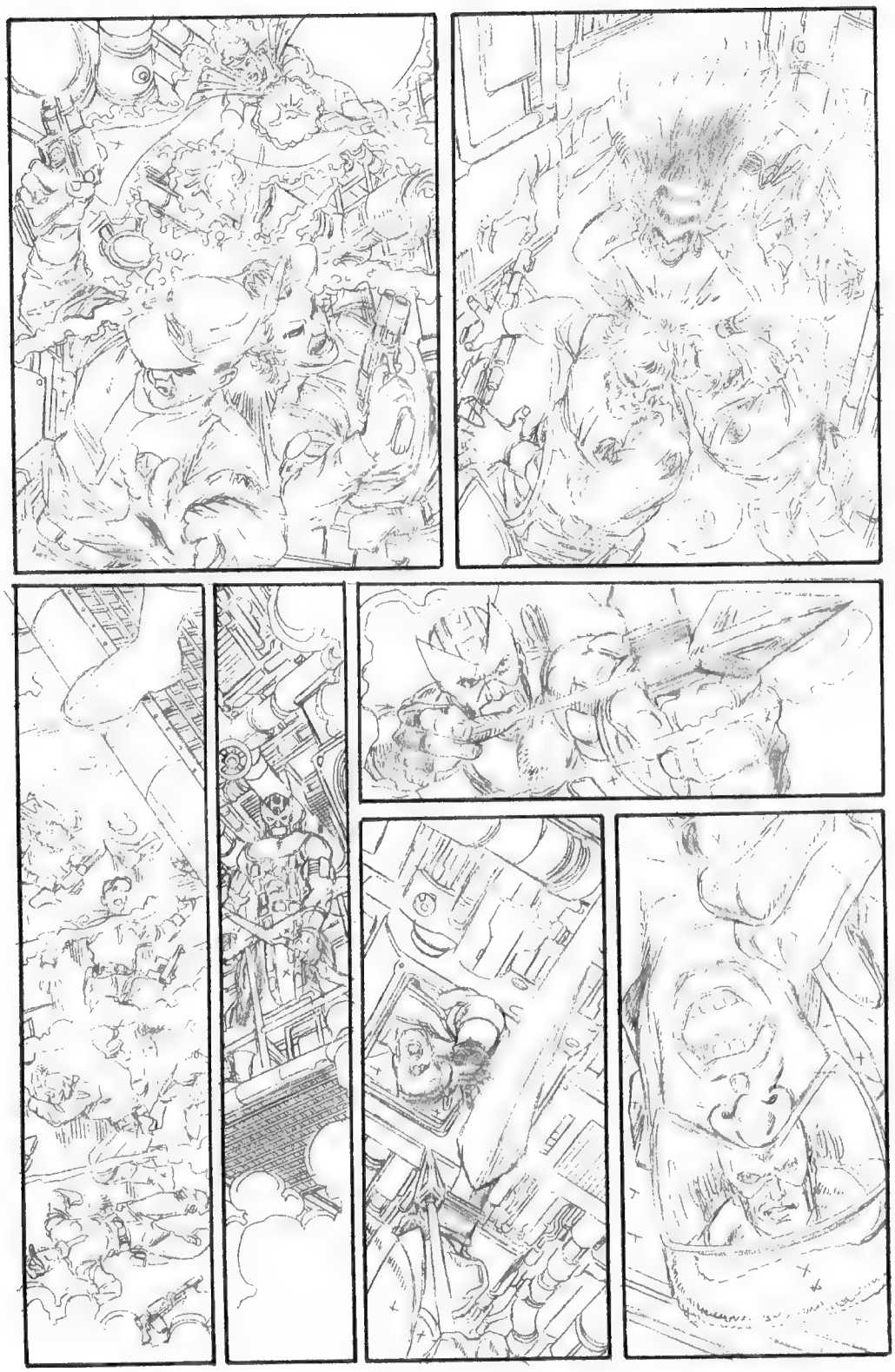
The next twenty pages feature the pencils from *Avengers* #9

THE AVENGERS
6

THE AVENGERS
7
8

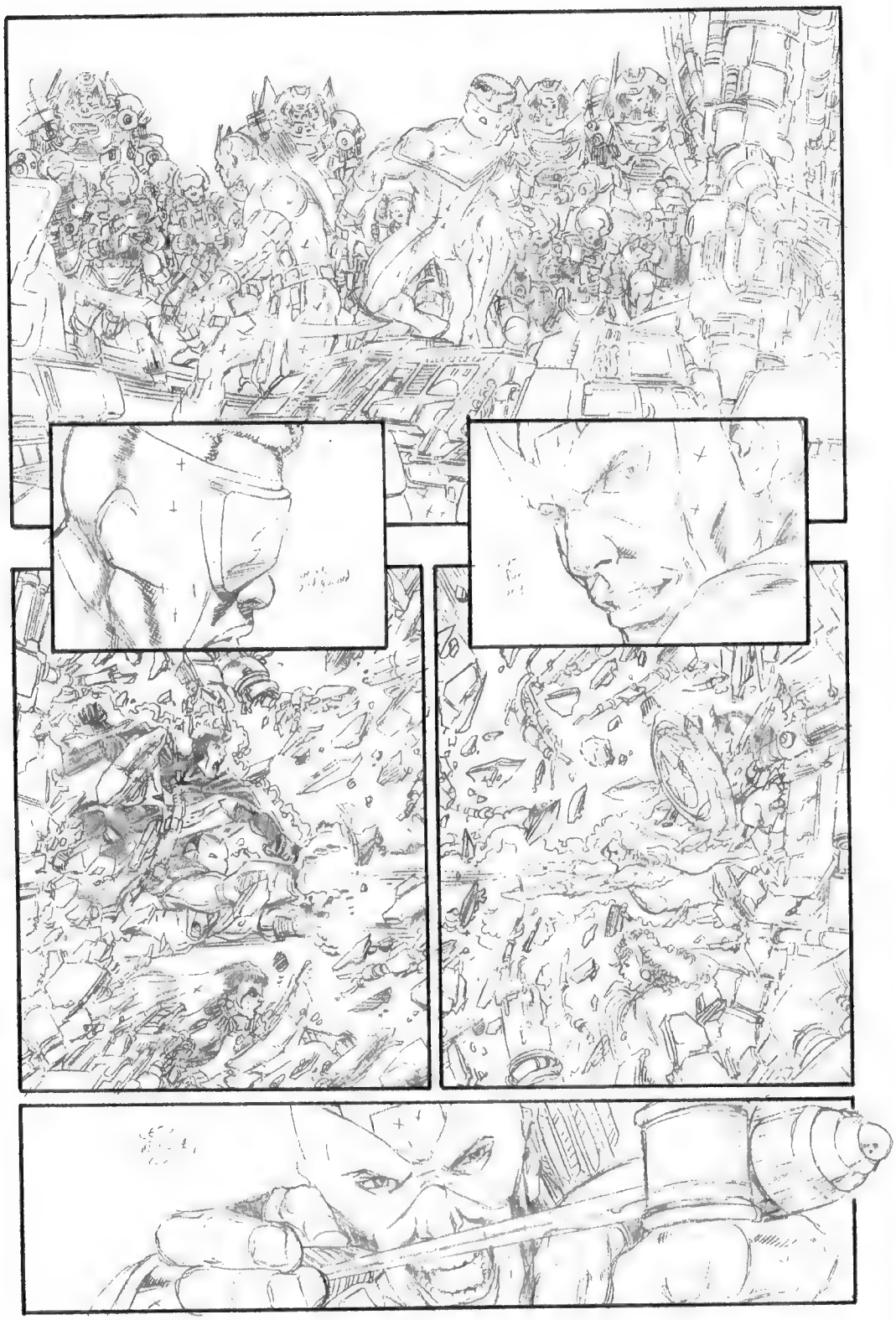


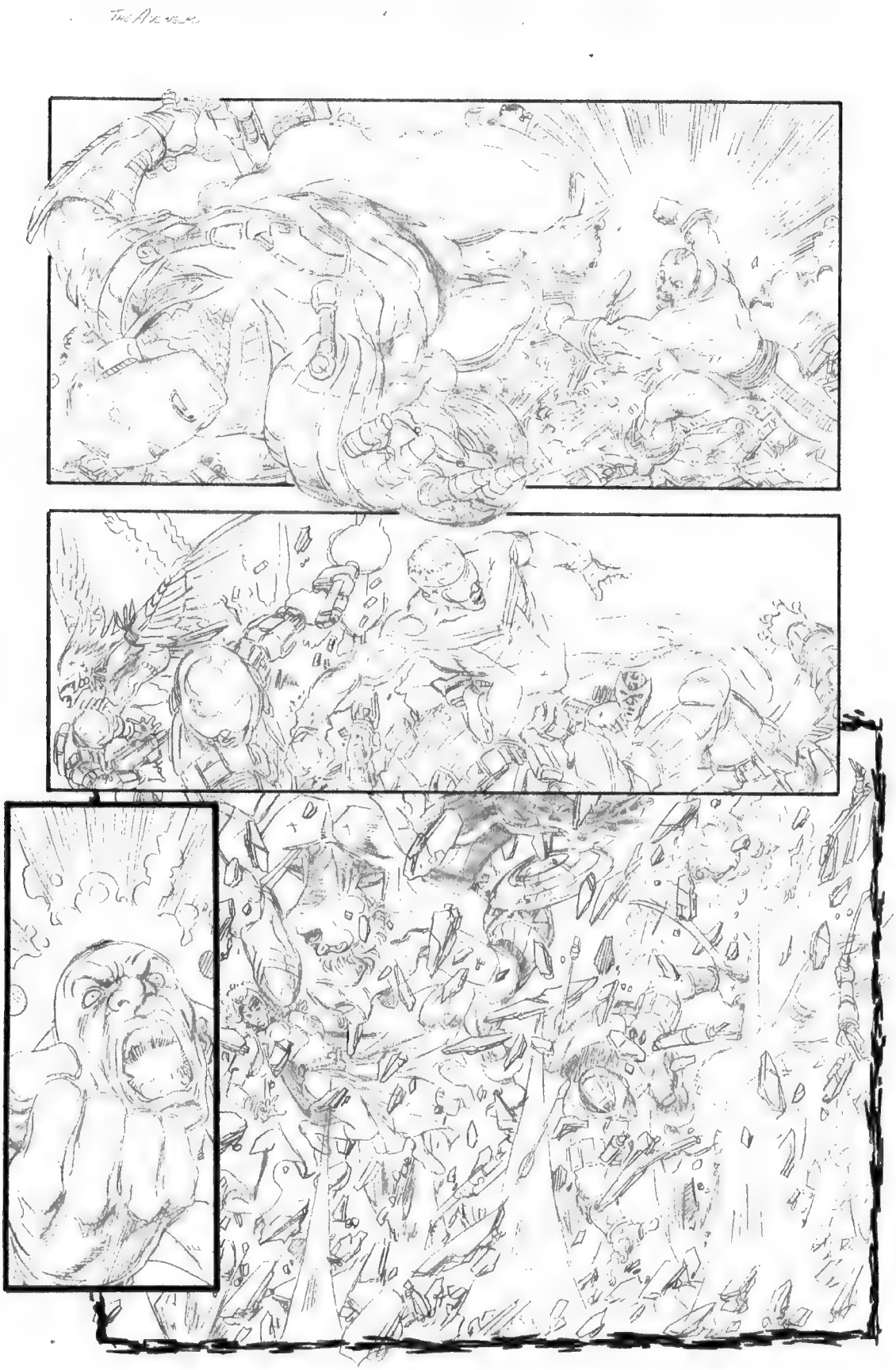
THE AVENGERS
9
10



THE AVENGERS
9
12

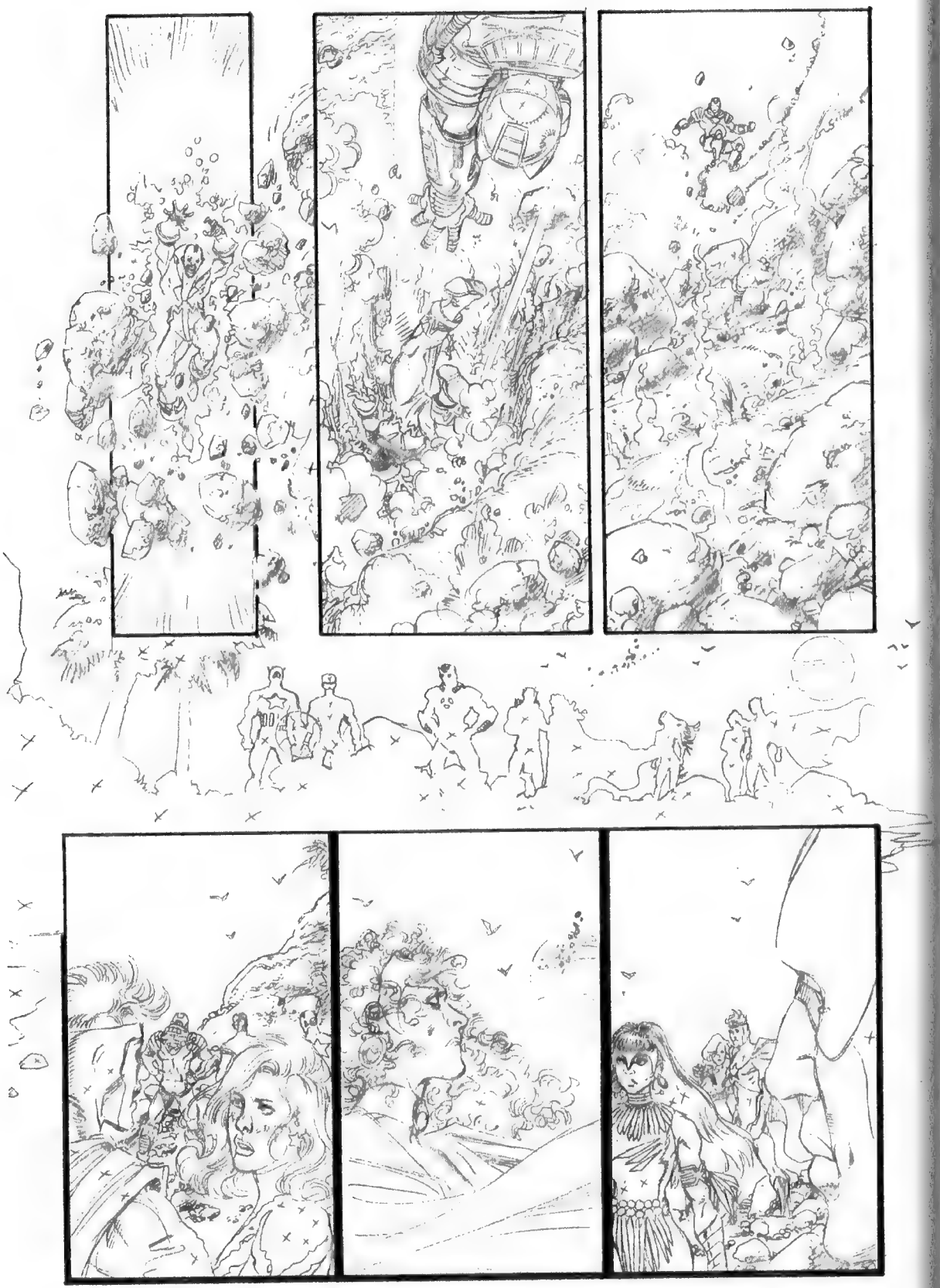
The Avengers
9
11


THE AVENGERS
9
13



The Avenger
1
15

THE AVENGERS
KEEP IN TOUCH
CROSS MY HEART


The Avengers
9
21

BEST,
GEORGE PÉREZ '99

ANOTHER JLA/AVENGERS PAGE...

TO PAUL..
GEORGE PEREZ
96

The George Pérez Avengers Checklist

The Checklist is an ongoing project undertaken by Pacesetter.
All corrections, suggestions, and additions welcome!

Legend: (A) = Pencils and Inks, (P) = Pencils, (I) = Inks, (W) = Writer, (PL) = Co-Plotter, (CP) = Cover Pencils, (CI) = Cover Inks, (CA) = Cover Pencils and Inks, (LO) = Layouts

AVENGERS (VOL 1)

#141 Nov 1975 (P) 18-pages
142 Dec 1975 (P) 18-pages
143 Jan 1976 (P) 18-pages
144 Feb 1976 (P) 17-pages
147 May 1976 (P) 17-pages
148 June 1976 (P) 17-pages
149 July 1976 (p)Cp) 17-pages
150 Aug 1976 (P)(CP) 6-pages
151 Sept 1976 (P) 17-pages
154 Dec 1976 (P) 17-pages
155 Jan 1977 (P) 17-pages
160 June 1977 (P)(CP) 17-pages
161 July 1977 (P)(CP) 17-pages
162 Aug 1977 (P)(CP) 16-pages
163 Sept 1977 (CP)
164 Oct 1977 (CP)
165 Nov 1977 (CP)
166 Dec 1977 (CP)
167 Jan 1978 (P)(CP) 17-pages
168 Feb 1978 (P)(CP) 17-pages
170 Apr 1978 (P)(CP) 17-pages
171 May 1978 (P)(CP) 17-pages
172 June 1978 (CP)
173 July 1978 (CP)
174 Aug 1978 (CP)
181 Mar 1979 (CP)
183 Mar 1979 (CP)
184 June 1979 (CP)
185 July 1979 (CP)
191 Jan 1980 (CP)
192 Feb 1980 (CP)
194 Apr 1980 (P)(CP) 17-pages
195 May 1980 (P)(CP) 17-pages
196 June 1980 (P)(CP) 17-pages
197 July 1980 (P)(CP) 1-page
198 Aug 1980 (P)(CP) 18-pages
199 Sept 1980 (P)(CP) 18-pages
200 Oct 1980 (P)(CP) 35-pages
201 Nov 1980 (P)(CP) 21-pages
202 Dec 1980 (P) 22-pages
379 Oct 1994 (W)(CA)
380 Nov 1994 (W)(CA)
381 Dec 1994 (W)(CA)
382 Jan 1995 (W)(A)(CA) 1-page

Annuals

6(P) 27-pages
8(P)(CP) 34-pages

AVENGERS (VOL III)

#1 Feb 1998(P)(CA) 39-pages
1 Feb 1998(P)(CA) 39-pages
--(Alt cover)
1 Feb 1998(P)(CA) 39-pages
--(Signed Dynamic Forces Alt cover edition)
2 Mar 1998 (P)(CA) 22-pages
2 Mar 1998 (P)
--(alt cover by Ray Lago)
3 Apr 1998 (P)(CA) 22-pages
4 May 1998 (P)(CA)
--39-pages(poster included)
5 June 1998 (P)(CA) 22-pages
6 July 1998 (P)(CA) 22-pages
7 Aug 1998 (P)(CA) 22-pages
8 Sept 1998 (P)(CA) 23-pages
9 Oct 1998 (P)(CA) 22-pages
10 Nov 1998 (P)(CA) 22-pages
11 Dec 1998 (P)(CA) 22-pages
12 Jan 1999 (P)(CA) 38-pages
12 Jan 1999 (P)(CA) 38-pages
--Alt cover, no logo)
12 Jan 1999 (P)(CA) 38-pages
--(Alt cover)
12 Jan 1999 (P)(CA) 38-pages
--(Dynamic Forces signed edition Alt cover)
13 Feb 1999 (P)(CA) 23-pages
14 Mar 1999 (P)(CA) 22-pages
15 Apr 1999 (P)(CA) 22-pages
16 May 1999 (CI) Atl cover
18 July 1999 (I) one-page
19 Aug 1999 (P)(CA) 23-pages
20 Sept 1999 (P)(CA) 22-pages
21 Oct 1999 (P)(CA) 22-pages
22 Nov 1999 (P)(CA) 23-pages

23 Dec 1999 (P) (CA) 22-pages
24 Jan 2000 (P)(CA) 22-pages
25Feb 2000 (P)(CA) 38-pages
25 Feb 2000
--Dynamic Forces signed edition
26 Mar 2000 (CI)
27 Apr 2000 (P)(CA) 22-pages
--also reprint of #150-151
28 May 2000 (P)(CA)
29 June 2000 (P)(CA) 22-pages
30 July 2000 (P)(CA) 22-pages
31 Aug 2000 (P)(CA) 22-pages
32 Sept 2000 (P)(CA) 22-pages
33 Oct 2000 (P)(CA) 22-pages
34 Nov 2000 (P)(CA) 38-pages
503 Dec 2004 (reprint)

AVENGERS ASSEMBLE HC
#1 July 2004 (reprint)
#2 March 2005 (reprint)
#3 July 2006 (reprint)

AVENGERS CASEBOOK
#1 Feb 2000 (CA)

AVENGERS COLLECTION
#1 1999 (CA)

AVENGERS FINALE
#1 Nov 2004 (P)

AVENGERS FOREVER
#1 Dec 1995 (CI)
1 Dec 1995 (CI)
--Westfield Comics edition
-Trade Paperback 2001 (II)
-Oversized HC Aug 2009 (II)

AVENGERS INFINITY (DYNAMIC FORCES)
#1 Sept 1999 (CI)

AVENGERS LEGENDS
#1 Nov 2002 (II)
Originally published under the title *Avengers Forever* TP.
#3 July 1999 (CA)(P)

AVENGERS: LIVING LEGENDS
-Trade Paperback July 2004 (reprint)

AVENGERS LOG
#1 Feb 1994 (CA)

AVENGERS ROUGH CUT
#1 July 1998 (P)(CA)

AVENGERS/SQUADRON SUPREME '98
#1 Summer 1998 (CI)

AVENGERS: SUPREME JUSTICE
-Trade Paperback April 01 (reprint)

AVENGERS/THUNDERBOLTS VOL. 1: THE NEFARIA PROTOCOLS TPB
March 2004 (P)

AVENGERS/ULTRAFORCE
#1 Oct 1995 (CA)

AVENGERS: ULTRON UNLIMITED
-Trade Paperback Apr 2001 (reprint)

AVENGERS UNIVERSE
#1 June 2000 (reprint)
2 July 2000 (reprint)
3 Oct 2000 (reprint)

AVENGERS VISIONARIES
July 1999 (P)(CA)

THE COMPLETE AVENGERS 1963-PRESENT TRADING CARD BINDER
Nov 2006 (CA)

TARGET AVENGERS: EARTH'S MIGHTIEST HEROES
July 2004 (P)(CA)

The George Pérez Avengers Checklist

...continued

AVENGERS: I AM AN AVENGER
Vol. 1 Trade Paperback, May 2010 (reprint)

THE COMPLETE AVENGERS 1963-PRESENT Trading Cards
#28, 29,31, 35, 62, 63, 64, 65
Nov 2006

THE ART OF VINTAGE MARVEL: 100 COLLECTIBLE POSTCARDS
Mar 2007

TOON TUMBLER: AVENGERS
glass, Feb 2010

MARVEL VISIONS
#22, Oct 1998 (interview, cover art)

AVENGERS #1 LASER CEL
2005

MARVEL COMICS MEGA STICKERLAND ALBUM
2004

AVENGERS ANNIVERSARY MAGAZINE
#1, Nov 1993 (reprint)

WIZARD: MARVEL'S HEROES RETURN
1997 (reprint, interview)

WIZARD SPECIAL: AVENGERS
#1, 1999 (reprint, cover art)

AVENGERS: THE ULTIMATE GUIDE
Oct 2005 (reprint)

40 YEARS OF THE AVENGERS
DVD-ROM, 13 May 2006

ULTIMATE AVENGERS: THE MOVIE
DVD, Feb 2006 (interview, reprint)

MARVEL HEROES LIMITED EDITION 1000-PIECE PUZZLE Jun 2004

COMICS INTERNATIONAL
#103, Jan 1999 (Interview, cover art)

AVENGERS GICLÉE
Jun 2004

AVENGERS LITHOGRAPH
1998

AVENGERS POSTER
Chimera Publishing, 1998

AVENGERS PROMOTIONAL POSTER
1999

AVENGERS I T-SHIRT
Graphitti, 1998

AVENGERS SUNBURST T-SHIRT
Comics Image, 1999

AVENGERS SUNBURST T-SHIRT
Mad Engine, Sep 2006

AVENGERS SUNBURST T-SHIRT
Yellow Shirt, 2006

AVENGERS III T-SHIRT
Graphitti, 1999

MARVEL CREATORS COLLECTION '98
#26, 27, 55, 161
Trading Cards, 1998

MARVEL CALENDAR
1977, 1981

HEROES, HEAVIES & HEROINES PORTFOLIO
Hawkeye plate, 1981

AVENGERS 30TH ANNIVERSARY POSTER
1994

AVENGERS ALMIGHTY ANNIVERSARY GEORGE PÉREZ LITHOGRAPH
Nov 2004

AVENGERS 30TH ANNIVERSARY STICKER
1994

MARVEL RECHARGE
#24, 46, 65, Trading Cards
2001

MARVEL LEGENDS SERIES 11: ULTRON
Action Figure, Jan 2006

MARVEL LEGENDS SERIES 11: TASKMASTER
Action Figure, Jan 2006

COMIC SHOP NEWS
#188, Jan 30 1991

OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE: MASTER EDITION
#19, 1993

MAISTO ULTIMATE MARVEL DIE-CAST: CAPTAIN AMERICA F/A-18C HORNET JET
Toy, 2002

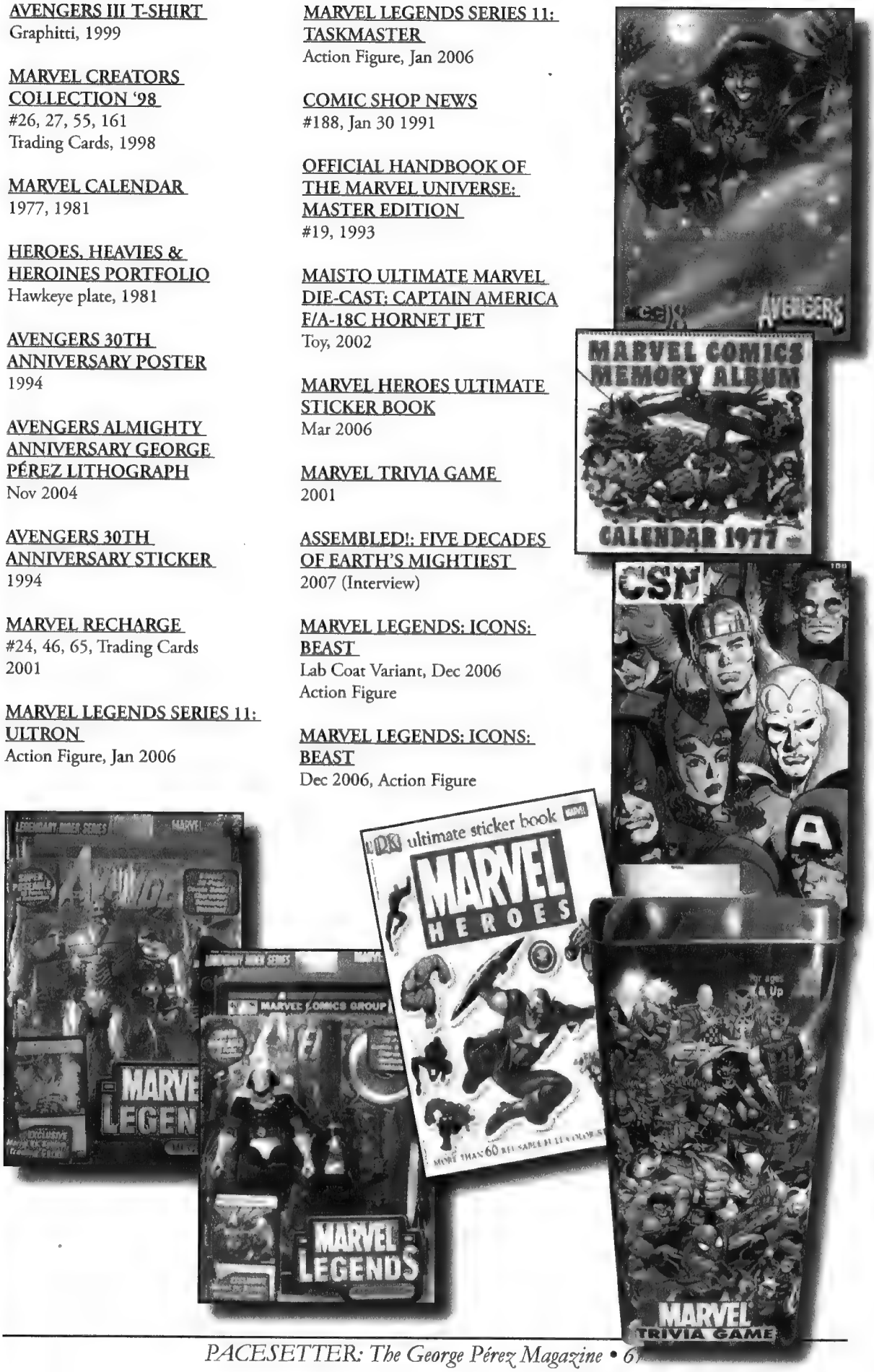
MARVEL HEROES ULTIMATE STICKER BOOK
Mar 2006

MARVEL TRIVIA GAME
2001

ASSEMBLED!: FIVE DECADES OF EARTH'S MIGHTIEST
2007 (Interview)

MARVEL LEGENDS: ICONS: BEAST
Lab Coat Variant, Dec 2006
Action Figure

MARVEL LEGENDS: ICONS: BEAST
Dec 2006, Action Figure



UPCOMING GEORGE PEREZ

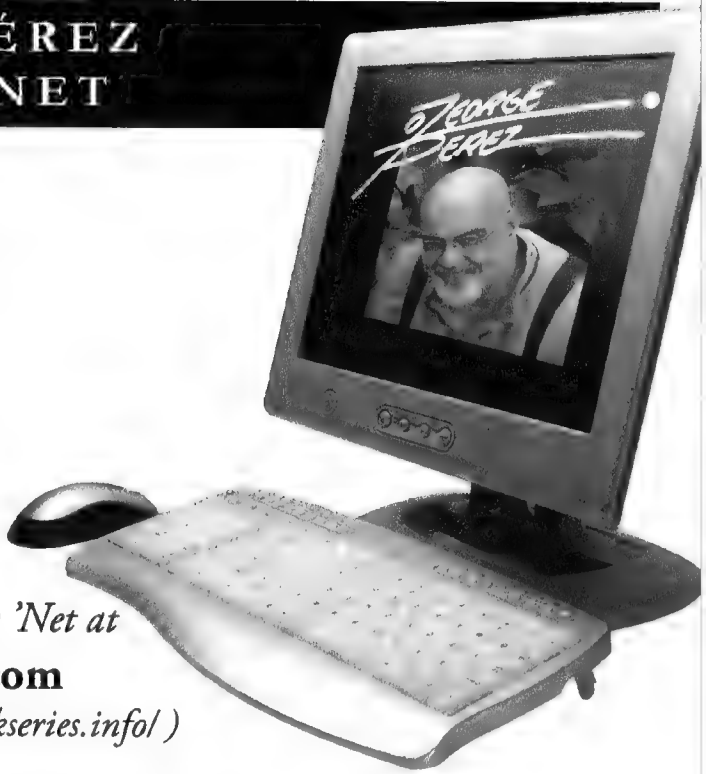
The biggest news of something coming down the line has to be the long-awaited publication of *Teen Titans: Games.*

TEEN TITANS: GAMES
(November 9, 2010)
Hardcover: 144 pages
Publisher: DC Comics
Language: English
ISBN-10: 1401203183
ISBN-13: 978-1401203184

PRODUCT DESCRIPTION

Harking back to the era when *New Teen Titans* was the best-selling monthly comic series comes this lost tale from legendary creators Marv Wolfman (*Crisis On Infinite Earths*) and George Pérez (*Final Crisis: Legion of Three Worlds*) starring their fan-favorite characters just in time for the *New Teen Titans* 30th anniversary! Set in the 1980s during the height of New Teen Titans' popularity, this standalone hardcover features a mysterious villain playing a deadly game with New York City as the gameboard—and the Teen Titans as the pieces! Like something out of a timecapsule, this never-before-seen epic is the New Teen Titans story from their original creators that never got told...until now! Twenty years in the making, *Teen Titans: Games* is a can't-miss for fans new and old.

GEORGE PÉREZ ON THE 'NET



There are countless websites with materials relating to George and his work.
Here are some premier ones, each one verified at publication time by the editor.

Start your navigation on the 'Net at

www.george-perez.com

(redirects to: http://perez.comicbookseries.info/)

then head on over to:

(Titans Tower - the most comprehensive Titans resource)
www.titanstower.com

(The Artist's Choice - Pérez Art available for purchase)
www.theartistschoice.com

(Atari Age - Swordquest comics online)
www.atariage.com/comics/index.html

(JLA Avengers Port)
www.fortunecity.com/business/bustwo/354/

(Sooperheroes - ADULT site)
http://sooperhero.com/gpfree.htm

(Comic Art Community Gallery)
http://www.comicartcommunity.com/gallery/categories.php?cat_id=44

(Double Trouble - ADULT sites)
www.sisterhoodofsuperheroines.com and ***www.dtwrestling.com***
(Adult videos written and directed by George, featuring live models as superheroines.)

As this magazine continues we will be adding more sites to the list.
Please, if you know of any we have not included, e-mail ***tlorenzp@yahoo.com***

Book 1: Footsteps

Years ago, the superhero team, Sentinels, disappeared. Now, their children have taken their place. Are they destined to meet the same fate as their predecessors? Forces from every angle try to pull the team apart as they find that their greatest challenge might just be living up to the name Sentinels.

By Rich Bernatovech and Luciano Vecchio.
216 pages, black and white.

Book 2: Masks

Following the events from Sentinels Book 1: Footsteps, the Sentinels fight to save former associates from being murdered. Will teaming up with their enemies be enough to stop the mysterious Lightbringer? More secrets and the person behind their problems is revealed!

By Rich Bernatovech and Luciano Vecchio.
216 pages, black and white.

Book 3: Echoes

The events of books 1 and 2 lead up to this volume, Echoes. What has been happening to Templar since his abduction? What on, or under, earth has happened to Gospel? And what exactly does the next generation of heroes have to do with everything? You'll be amazed at how it all fits!

By Rich Bernatovech and Luciano Vecchio.
216 pages, black and white.

Sentinels Book 1: Footsteps, Book 2: Masks and **Book 3: Echoes** are $14.95 each, which includes shipping inside the U.S. (outside U.S. shipping will be charged and varies depending on country).

PÉREZ FANS!
Book 1 features FIVE Pinups by George Pérez. This is something you MUST have!

Checks or money orders can be sent to:
Rich Bernatovech • 802 9th Ave. #1A
NYC, NY 10019
Please make payments to: **Rich Bernatovech**

Released by Drumfish Productions.
Official website: **www.sentinelsonline.com**

Don't forget to check out ***The Artist's Choice*** *web-site for original George Pérez art, as well as the works of many other artists!*

www.theartistschoice.com
You'll be glad you did!

For ALL things TITANS, the ***best*** online resource for news, archives, art and history is **www.titanstower.com**.
For ALL things PÉREZ the only ***complete*** online resource for news, art and more is **www.george-perez.com**

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Back issues of *The George Pérez Newsletter* and *Pacesetter* are still available in limited quantities!

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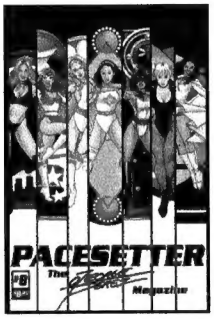
The *Obscura* Issue!
Interviews, articles, trivia, news, checklist, gallery and more!
$8.95 U.S. • $9.95 Canada
$12.95 International
(cash or PayPal only)



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(cash or PayPal only)

PACESETTER#9
72 Pages • Comic Size
Full Color Covers
George Pérez in the 1970s.
Interviews, articles, trivia, news, checklist, gallery and more!
$8.95 U.S. • $9.95 Canada
$12.95 International
(cash or PayPal only)

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Come Join the Fun! Contributors Always Needed!
Articles, Artwork, Photos, Fan Art, Trivia, News, Checklist Assistance, etc...

The purpose of *Pacesetter, The George Pérez Magazine* is to provide a venue to display the incredible art of this exceptional artist, and to make available for perusal new interviews and insightful articles regarding Mr. Pérez, as well as to showcase artwork and talent inspired by his work.

The staff of *Pacesetter, The George Pérez Magazine* strives to provide the most excellent product that we are capable of, and we welcome comments and criticisms.

We make no claims to expertise, so if you find an error or discrepancy, please notify us and we will amend it in the next issue.

We at *Pacesetter, The George Pérez Magazine* thank YOU, the reader, for purchasing this special endeavor. We hope you'll be with us for future issues.